

T. E D W A R D   H A N L E Y  
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# DETERMINED DONOR



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1989





*Donating books to libraries is most satisfying to one's social consciousness as it helps spread knowledge free to all who desire it. . . . For me it will last my lifetime, and I recommend it to all who can afford it as one of the most satisfying things I know.*

T. E. HANLEY<sup>1</sup>



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& H I S G I F T O F B O O K S  
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DUKE UNIVERSITY LIBRARY  
**DETERMINED  
DONOR**

BY

LEE SORENSEN

WITH A FOREWORD BY LAWRENCE CLARK POWELL



Friends of the University of Arizona Library  
Tucson, Arizona  
1989

*Lee Sorensen  
June 20, 1990*

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Keepsake Series, Number Three

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## FOREWORD



*UNLIKELY* AND *UNEXPECTED* are words that occur when I remember T. E. Hanley and his donations which are the subject of this keepsake written by our Fine Arts librarian. More than fifty years ago, as bibliofactotum to Jake Zeitlin, the rising young bookseller and art dealer in Los Angeles, I was lastingly impressed by the unlikeliness of the customer who entered the shop off and on during the winters of 1934–36 and who methodically went about selecting books and piling them in stacks at the back of the shop.

He was a big, tall, middle-aged man in a business suit and felt hat who worked silently through the rich stock of Anglo-American and Continental books and periodicals in literature and art. Zeitlin had made the shop a cultural oasis in a widening desert of stucco and asphalt. He featured new and old books of quality rather than the popular things to be found in department store book sections. There were no chain stores then.

I had been told by Zeitlin not to try to sell or even show anything to this customer who wanted to be left alone to wait on himself. He paid no attention to me and not much to Jake, other than to ask what was in unopened packages at the back of the shop. When he had left, my job was to wrap the smallest pile and deliver it to Mr. T. Edward Hanley at the Clark Hotel on nearby Hill Street. The larger stacks were to be accumulated for later shipment to the University of Arizona in Tucson.

Each winter this unusual procedure occurred until, as spring arrived, our customer returned to the Pennsylvania oil and gas business he had inherited and now managed, mostly in absentia. When he had said his last goodbye, my job was to

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assemble those now considerable accumulations and express them to the Arizona library.

So much for the unlikeliness of it. The unexpected waited many years before I followed those books to Arizona and found them useful in my research and writing. Time and again I came upon the Hanley gifts classified with the arts and letters, almost always the key books of the period and the subjects. Where did such unerring taste in book selection come from?

In my mind was the intention of one day seeking answers to how this millionaire donor of Bradford, Pennsylvania came to such discrimination coupled with generosity. Other things kept taking precedence. Then with the arrival in 1986 of Lee Sorensen from the University of Chicago and the Art Institute, I realized that here was the task to add to his responsibilities, one of which is to recommend acquisitions from the Friends' Ann-Eve Johnson Memorial Fund for the Fine Arts. Here was the ideal person to carry out a study of this extraordinary man and his fruitful relationship with our Library. We were able not long before Jake's death to arrange a three-way conversation with him which provided information known to no one else.

Here now is the result of his study, marked by Lee Sorensen's learning and taste. As the third in the Friends' keepsake series, it too has benefitted from Bernard Fontana's editorial skills, demonstrated in all that he does, including the Poston and Dixon-Hubbell monographs. Now the Hanley joins them as rich evidence of how a library grows toward greatness from meaningful, generous, and sustained private support. Such indeed is one of the basic functions of the Friends of the University of Arizona Library.

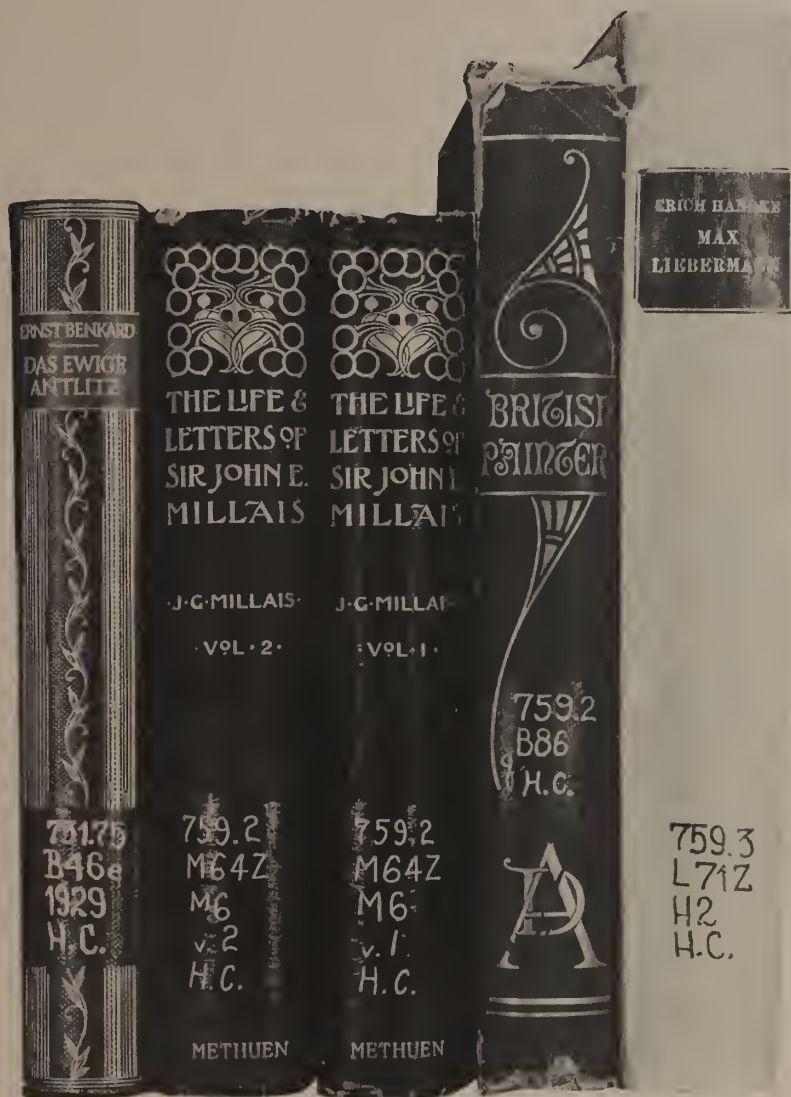
Lawrence Clark Powell



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GREAT INSTITUTIONS are no more than the melding of great individuals. While major research libraries such as that of the University of Arizona rely on the steady support of the many—through taxes and individual labor—it is individuals who stand out as the shapers of great public collections. It is they who lend a stamp of individuality to collections through their philanthropy, their personal selection, and their concern for what future generations will read. Such persons help make a “library” as opposed to simply a collection of books. The University of Arizona has had many book donors over the years, but none who was able to contribute so much at such a seminal period as T. Edward Hanley. Without traditional connection to the University, Hanley began giving solely because he saw Arizona had a need. He gave from his personal collection. He gave through bookstores. He convinced others to give because he thought the University of Arizona deserving.

Today, Hanley's gift totals nearly forty-thousand volumes. The books he gave appear in practically every subject area of the library and in all the branch libraries on campus. Most deeply enriched were the fine arts and special collections, a result of Hanley's personal interests in these areas. Yet over and over again in his correspondence, Hanley stressed that regardless of value, his materials should be available to everyone. He had never been a poor man and had never attended a public school, but over twenty-five years of correspondence with three univer-



A sampling of books from the  
T. E. Hanley Collection

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sity presidents and four librarians reveals adamancy that his donations of books be accessible to students. Hanley was certainly the single largest private donor of books to the Library. But his greatness is less determined by numbers than it is by his amazing brand of generosity. He gave because a chance encounter with a small university in Tucson exposed a need for books. His donations became the bedrock which built the humanities and manuscript collections of the University of Arizona Library.

**B**EFORE THE SECOND WORLD WAR, one way to the west was through Tucson. Travelers on their way by the Southern Pacific railway to California made rest stops in the city of 32,000 people before the final day-long ride to San Diego or Los Angeles. One man who stopped off in the city in 1936 was a millionaire art and book collector from Pennsylvania. Thomas Edward Hanley, forty-four, with salt and pepper hair, was a collector of people as much as of objects. He had decided to spend the day looking up an acquaintance of his from his college days at Harvard who was now a college dean at the University of Arizona, Arthur Olaf Andersen.<sup>2</sup> Andersen, Dean of the College of Fine Arts, toured him around the provincial university at the edge of the city. As Andersen showed Hanley the humanities facilities, the bibliophile was appalled by the paucity of books with which the arts faculty had to teach. Books on the fine arts were not even housed in the library, a rugged Romanesque building on the west end of campus, but rather relegated to the basement of the Fine Arts building.

Hanley was greatly moved. One of the reasons for his trip to Los Angeles was to buy books for his personal collection. Hanley collected books largely to document the works of art in his collection. He also collected in areas which supplemented his interests in literature and had amassed a respectable group of manuscripts and first editions. The Pennsylvania millionaire, whose fortune was founded from a family brick company and enlarged by oil and natural gas concerns, sensed that book purchases made for

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the Arizona university would serve a greater need than his own. He offered to send the University books on drama and the arts to encourage Arizona students in the appreciation of the fine arts. "I thought this gift [of books] would open new horizons in a poverty stricken area," Hanley reminisced years later, "I felt it was a wonderful way of helping humanity . . ."<sup>3</sup>

Dean Andersen apparently thought it was a wonderful way, too. Books on the fine arts arrived in small packages for the next two years, swelling the tiny collection by more than four-hundred volumes. Books arrived on painting, theater and dance—the latter always a passion with Hanley—in odd brown wrappers from the various book shops Hanley had visited.

Unfortunately, the manner in which the Fine Arts collection was housed left much to be desired. Because the fine arts books were not technically part of the library system, the books sat uncataloged on open shelves in the basement of the Fine Arts building. A "student librarian" was assigned supervision of the collection, but for the most part students and faculty simply took the books they needed without charging them on any kind of library circulation system. Even under this haphazard system the numbers of volumes grew so large that in time they overcrowded the tiny "library room" where they were located. After several years, the collection was divided and moved to three separate locations. Theater books were moved to an office in Herring Hall, the Drama Department's building. Fine arts books were relocated to Old Main where most of the art faculty worked. Dance and the related sports exercise material were lodged with the Physical Education Department. These moves, while providing more space for the young collection, did not alleviate the greater problem of organization. By the time of Hanley's next visit to the University in 1938, the problem of maintaining order among his gifts was keenly evident. Many of the books Hanley had donated could not be accounted for. The disarray of books on the shelves alarmed the orderly businessman. The remote locations from the main library further worried him that his collection was becoming increasingly inaccessible to a majority of the student body.<sup>4</sup>

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It was at this point that Hanley began to think of himself as more than just a donor of books. Hanley had a dream: his books were to be added to the main library collection, but to be housed separately under the name "Hanley Collection." This meant that his books would be processed and cataloged as were other library books and that accurate records of his donations would be kept. This change, minor as it perhaps sounded at the time, was to be the source of ideologic conflict between University librarians and Mr. Hanley for twenty years.

THE UNIVERSITY PRESIDENT, Alfred Atkinson, charged the Library Director, William H. Carlson, to report on the feasibility of adding the Hanley Collection to the Main Library. Carlson worked throughout the summer of 1938 on the inventory of the newly-dubbed Hanley Collection and reported his findings to President Atkinson the following fall. There was no possible way of creating a separate space in the Main Library for the Hanley Collection, Carlson reported as tactfully as he could. At least 20% of the new collection represented duplicates of titles in the main collection. Given the close quarters in which the library operated, Carlson wrote that he could see no other way to create a Hanley Collection than to sell off the duplicates and merge the books into the main library stacks. The biggest problem, Carlson maintained, was that Hanley bought his books personally and mailed them directly to the Library without concern for what the Library already owned. The University Librarian urged President Atkinson to suggest a money donation from Hanley as the only way to acquire books efficiently.<sup>5</sup> All the while, small packages of books from various book dealers on either coast continued to trickle in from the determined donor.

President Atkinson wrote Hanley shortly after Carlson's report and stated the problem succinctly. The University was grateful for Hanley's support, but a special place for Hanley's books with a separate attendant, as Hanley had requested, was out of the question for the present time. Hanley's donations were near-

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ing 2000 volumes and the Main Library only processed 5000 titles in an entire year. Extra cataloguers cost money, as did the special shelving for a separate collection. Unless the money for these expenses could be found outside the University budget, a separate Hanley Collection would be, for the moment, impossible.<sup>6</sup>

Hanley wrote back to President Atkinson and established what would become the leitmotif for his philanthropy. He, Hanley, was a book collector, not a librarian, and he chose to give the University books as that was what they needed—not money. He agreed to have *his* collection (the personal pronoun would hereafter never be omitted by him) housed in the main collection, temporarily, but that a separate space would eventually have to be found. He even threatened to withdraw the whole collection if a separate space could not be found.<sup>7</sup>

This initial clash between donor and University might have cost the school its greatest library friend had it not been for two simple facts. Number one, the University desperately needed the kind of knowledgeable library benefactor which T. E. Hanley was. The country was only now pulling out of the Depression years and wealthy library supporters were not easily found, especially in a frontier state with a total population of 450,000. The second fact is that Hanley obviously loved to acquire books. He loved to buy for himself; he loved to buy for others. He knew the collection and faculty and it seemed likely that his yearly trips through Tucson would allow him opportunity to watch his collection grow. Ultimately, the library and Hanley reached the agreement that books from his collection would be housed in the main library, but in a separate area so that the integrity of the Hanley Collection would remain intact. Duplicates, either in the Hanley Collection or in the main collection, would be returned to the donor.

In spite of the initial friction, Hanley never slowed in his donations of books. He continued his pace of mailing to the University parcels filled with beautiful and unusual volumes. At the same time, the books from his collection were rounded up from the various locations, collated, cataloged, and added to the main collection. Still, the books stood separately on special library

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shelves, each book marked with an "H. C." after the call number for "Hanley Collection." WPA labor was used to sort and organize the volumes and regular library books were allowed to backlog in order to service the new collection.

ENCOURAGED by action taken by the University, Hanley began to increase the size of his donations to the library. The donor was now in routine correspondence with the University Librarian, and a typical letter from this period was like the one sent to Carlson August 30, 1939. Handwritten on stationery from the Hollywood Roosevelt Hotel, it outlined the collector's forays into the world of book acquisition: "3 to 4 crates are being sent to you this day from Pickwick's Bookshop," wrote Hanley after a terse salutation, "in the areas of drama, painting and dance. . . . Each item has written on it the particular division to which I have assigned it." In all, the Library was to be the recipient of 750 volumes from a single shop in a single shopping trip.<sup>8</sup> Four days later, Hanley wrote Carlson again, informing him that another group of 82 volumes, this time from Lofland Books, would soon arrive. The collector was buying books.

To be sure, Hanley had a unique and grand way of buying. His West Coast sprees would begin in May and last sometimes until August. He would set himself up in the cheapest hotel he could find, according to the late Los Angeles book dealer Jake Zeitlin, whom Hanley patronized heavily during this period, and usually the cheapest room next to the elevator at that. His idea was to have as much money for buying books as possible.<sup>9</sup> He would walk into used book shops and, after a brief introduction, begin piling up tomes he wanted to buy. He bought in all areas, but primarily in belles lettres as well as in art for himself. He was eager for first editions and literary manuscripts, some of which he later included in his donations to the University. Zeitlin recalled Hanley's method well. The books for the University of Arizona were on one pile and the books for his own collection on another. At the end of three months he would make his final

# Margarita Philosophica.



Margarita Philosophica (1594)

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decision from these mounds and have them sent to his home in Bradford, Pennsylvania or to Tucson. "He picked out every good book in the place," Zeitlin remarked, spending anywhere from \$200–\$1000 a month in his shop alone. Before shipping the books to the University, Hanley sat down and carefully pencilled into the front cover of each volume the area of the library to which he thought it belonged.<sup>10</sup>

That was summer. In the winter time, Hanley repeated the process with the book dealers in Boston and New York where his trips could be of shorter duration. He insisted upon assigning his personal subject category for each book. From the beginning, the Hanley Collection was to be a very personal gift from Hanley.

His passion for acquiring was so great that it usually exceeded even his own substantial resources. Hanley was known to art dealers and books sellers alike as the millionaire who bought "on the installment plan." He had begun buying art "on time," as he called it in his college days when he spent his student stipend on art. When he branched into books, he carried the tradition with him. This was during the Depression, when many people spread their payments out. Hanley is credited for keeping several books dealers afloat during these years with his penchant for buying their wares. They were hardly willing to demand immediate payment from someone who bought with such regularity. Even though the bills mounted to the tens of thousands of dollars, Hanley was never refused credit.<sup>11</sup>

Such personal caprice in collecting was fine for Hanley the private collector, but for the University Librarian it presented immense problems. Shipments of books from Hanley appeared in all forms from all sources and at all times. The subject areas that Hanley made up for each of his books were completely at odds with accepted standards of book cataloging. Worst of all, in Carlson's opinion, books were needlessly being duplicated at a rate sometimes between 30% and 40%. It was concerning this latter problem that the Head Librarian addressed a somewhat caustic letter to Hanley. "We have eighteen shelves of duplicates," he bemoaned, and with the unexpected gifts of two former faculty members' collections, the library could not for lack

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of space afford to duplicate titles. He pleaded with Hanley to be allowed to sell the duplicates and apply the money toward new titles.<sup>12</sup>

Hanley's reply came swiftly:

. . . I have purposely and intentionally selected duplicates from time to time, and have occasionally bought two or more copies of plays and other items. Dealers have time and again stressed the value of duplicates and I agree with them . . .

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. . . My whole concern has been the bringing into being of a living and vital arts [book] collection for installation in the Fine Arts College, under librarian supervision, and where the fine arts students and faculty can have quiet and direct access to it. My whole plan has, to-date, been defeated and meanwhile and for the time being, the collection languishes in [the] stacks in the general library.<sup>13</sup>

**D**IFFERENCES BETWEEN Carlson and Hanley never seemed to diminish the latter's generosity. The gift report for the final months of 1939 noted 875 books donated at the rather amazing 1939-dollar value of \$1,800. The next gift report, filed one month later, reported 108 new Hanley items. February saw 93 titles added and again in April, 68 books described as "chiefly drama" were received. This six-month statistic, fairly typical of Hanley donations, amounted to 1,144 volumes given in just half a year.

The following two years before the Second World War were happy and productive ones for both the University and Hanley. Carlson managed to get the Hanley collection in place and have a separate card catalog created for the books in the heart of the Humanities area of the main library. In the years before the present main library was built, the Library's reference collection was

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shelved around academic disciplines rather than strictly following the call number sequence. Hanley's collection found a place of honor nestled within the Library's humanities reference volumes on the great main reading room of the library.<sup>14</sup> About this time, too, Hanley's accountant suggested that for tax purposes the Library maintain accurate and running counts of the numbers of books Hanley was giving. This, of course, presented quite a chore. Since the packages came from all kinds of shops at irregular intervals and completely unannounced, the acquisitions department had ever to be ready to notice an unsolicited package of books with perhaps a tiny note from the dealer declaring them from "a Mr. Hanley." Hanley himself wrote many notes announcing the arrival of his books, usually beginning in the business-like style of, "Today I am sending to you from Bryant's bookshop in New York an aggregate of 179 books comprising 190 volumes in three crates. . . ."

Another continuing problem with establishing a grand total of Hanley's donation was estimating the losses during the years before his collection was housed in the Main Library. Correspondence between Hanley and the Library during these years focused on how to determine accurately the number of books lost. The University and Hanley finally agreed upon a figure of 710 books given by Hanley which could not be accounted for.<sup>15</sup>

Now, however, a new problem was looming for book collectors everywhere. Hostilities in Europe had escalated so much—even before the United States' entrance into the war—that books from France, Germany and Italy were becoming harder and harder to find. French books, an important source for art subjects, were basically unavailable by the end of 1940. Hanley also used an American book dealer living in London for many of his personal purchases, a man of dubious reputation named Jacob Schwartz. With Britain's declaration against Germany, another of Hanley's sources evaporated. Hanley attempted to make up for this in a number of ways. He gave from his own collection and, when he saw a particularly irresistible book, he coerced his relatives to give from their collections, too. During the height of the war, he convinced his brother to send a folio volume of the work

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of American architect H. T. Lindeberg.<sup>16</sup> About the same time Hanley wrote Carlson,

. . . I would like to send for my collection Burney's 'History of Music' 1789 in my sister's collection, but I do not know whether I can convince her to part with it.<sup>17</sup>

He did. In this case, the book he refers to is the rare *An Account of the Musical Performances in Westminster Abbey . . . in Commemoration of Handel* (1785). Hanley's citations were notoriously bad, and it must have been a nightmare for the library staff to research his potential gifts. One can only imagine the delight librarians felt when the scarce eighteenth-century account of Handel recitals appeared like any other book marked for the Hanley Collection.

**A**ROUND THIS TIME, the Library asked to have a bookplate created to designate books given by Hanley. Dean Andersen suggested that the donor have a say in what the plate looked like. Hanley, who in other ways never ceased to play the role of gentleman librarian, showed little interest in how his bookplate should appear. Andersen volunteered to create a plate reflecting Hanley's emphasis on the fine arts. The final design incorporated symbols of all the humanities areas in which Hanley donated books. At the upper left is the comedic mask signifying the dramatic arts. Underneath it, the palette, traditional symbol for the visual arts; rising from the palette, a dancer in arabesque representing dance; and finally, farthest left, the treble clef of music. Because Hanley still hoped for a separate library in his name, the bookplate nowhere mentions the phrase "Hanley Collection." Instead, it simply reads "Fine Arts Collection/gift of T E Hanley." The plate was used until the mid-1950s when it finally became necessary to call the donation the Hanley Collection (as appeared on the call number) and to add the name of the university. Books

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with this distinctive early plate are to be found among the humanities literature in the Library today.

Even though Hanley was distant from his Arizona collection, he attempted to exercise as much control over it as he could. Books frequently were given special circulation instructions at the time of their donation. But lacking a clear idea of how modern libraries worked, his instructions frequently proved comical. In a letter announcing the gift of a special volume of Thackeray, Hanley stipulated that "it should not be allowed out on loan." At another time, the collector sent fifty-five books labeled "for reference only."<sup>18</sup>

"What does Hanley mean?" Carlson mused. Were Hanley books to be placed in the locked cases, away from the rest of the collection in order to fulfill the donor's wish of non-circulation? Were other Hanley books to be integrated into the general reference collection as he apparently was asking? Hanley was always so insistent that his collection be kept together, Carlson wrote Dean Andersen in a memo, what was the status of Hanley's requests to be?

The answer came less than a month later. Early in May of 1941 Hanley wrote Carlson that he would be traveling to Tucson "by motor" in time to see commencement later that month. The collector was once again on his way to Los Angeles for a three-month buying trip and hoped to view the progress made on his newly relocated collection at the University. Hanley's visit to Tucson that summer set the tenor for administration of the collection for the next decade. After the birth pains of the initial years of the collection, Hanley seemed extremely pleased with its present status. His donation was together and every book had his nameplate on it as well as distinctive cataloging. In addition, Library of Congress cards were purchased for the books, collating his collection with the national one in Washington. When Hanley asked for glass display cases to feature his recent acquisitions, the University gratefully obliged.<sup>19</sup>

Hanley had made the trip to Tucson for another reason. The year 1941 marked the fifth anniversary of his collection. The faculty had moved to award Hanley an honorary Doctor of Letters

AN  
A C C O U N T  
OF THE  
MUSICAL PERFORMANCES  
IN  
WESTMINSTER-ABBEY,  
AND THE  
P A N T H E O N,  
May 26th, 27th, 29th; and June the 3d, and 5th, 1784.  
IN  
C O M M E M O R A T I O N  
O F  
H A N D E L.

By CHARLES BURNEY, Mus. D. F. R. S.

— All  
The multitude of Angels, with a shout  
Loud as from numbers without number, sweet  
As from blest voices, uttering joy, heav'n rung  
With Jubilee, and loud Hosannas fill'd  
Th' eternal regions. MILT. PARAD. LOST, Book III.

L O N D O N,  
Printed for the Benefit of the MUSICAL FUND; and Sold by T. PAYNE and  
Son, at the New-Gate; and G. ROBINSON, Paternoster-Row.  
MDCCLXXXV.

*John Hoagland Esq*  
*1811*

*An Account of the Musical Performance  
in Westminster Abbey (1785)*

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degree. During commencement, he was awarded the degree for "his great interest in letters and arts . . . [and for] his desire to preserve the culture of the past," according to the proclamation, and he was fêted according to academic tradition. The honor meant a lot to Hanley. He preferred others to use the title when referring to him. The degree, however, was more than simply an incentive for future giving. The University was an institution with fewer than sixty years behind it. It had few private benefactors, and none who participated on the grand scale that Hanley did. "The University acknowledges that the [Hanley] collection has not only enriched the undergraduate work of several departments," the citation continued, "but has made feasible the offering of graduate work in certain fields heretofore closed."<sup>20</sup> Hanley's degree caught the attention of the Who's Who in America foundation, which awarded him a "Citation for Outstanding Education Philanthropy" in November of the same year.

P LEASED THAT HIS GIFTS were recognized and appreciated, Hanley continued to Los Angeles to do his summer book buying. The gifts made to the University from this season's harvest were extremely rich. Hanley gave his earliest book, Gregorius Reisch's *Margarita Philosophica* (1504), an encyclopedic work of the Renaissance to which Hanley had erroneously given a "drama" subject heading. In addition to the usual prodigious number of contemporary and nineteenth-century works he sent, eight seventeenth-century and 48 eighteenth-century tomes appeared.<sup>21</sup> These included Elizabethan poetry, Enlightenment histories, and treatises on Descartes and Shakespeare. Hanley was unknowingly making his last great gifts before the hardships of World War II. Less than a month after the final 1941 gift report was assembled, the United States was in a global conflict.

For most of 1941, the University, like much of America, watched quietly as nation after nation became involved in Europe and the Pacific. Already WPA labor, which had been used for much of the bibliographic research necessary for the Hanley

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gifts, had disappeared. State universities on the west coast were immediately mobilized for the war. President Atkinson wrote Hanley with bittersweet pride that the University had been designated a "key war information center." Commencement was to be moved up to early May "in order that students [might] get into war service more promptly."<sup>22</sup> The war had potential consequences for Hanley as well, the bulk of whose fortune was in petroleum fields and equipment. In February of 1942, he wrote to Carlson that he feared he would have to, "slow down on the matter of additions to my collection. . . ." because of the uncertainties the nation faced.<sup>23</sup>

Hanley's fears did not materialize. Although the war caused him to spend more time at the gas fields of western Pennsylvania and less time on book acquisition, his University collection does not seem to have suffered as a result. A month after his letter to Carlson, 184 books arrived, and in September he mailed another 121.<sup>24</sup>

In July of 1942, Carlson wrote Hanley that he was leaving the University as librarian to accept a position in Oregon. Released from the standard University protocol, Carlson felt free to be completely candid with the donor. He laid some hard facts on the line. The days of giving books to a university—any university—without the support funds necessary to maintain and house the collection were over. "There will never be enough space for a separate Hanley Collection without an endowment," he wrote.<sup>25</sup> Hanley once again resisted the overture to give more than books. From the beginning Carlson and Hanley had had differing philosophies over the collection, and the latter probably felt little sorrow in the former's departure. The real joy for Hanley came with Carlson's replacement, a man whom Hanley had known previously at the University, Frederick Cromwell.

From the beginning Cromwell took a different approach to Hanley's giving. Carlson worried (and rightfully so) that the University was locked into a verbal agreement with Hanley to provide a great space for the Hanley Collection. Cromwell judged the real motivation of the donor and catered to it: books. Always books. As a modern librarian, Carlson saw a library as a finely

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organized team of people of which books were only a part. Cromwell no doubt would have agreed with that, but he understood the fifty-year-old donor's conception of a library: a vast depository of books. Hanley wanted a say in the selection of books and he was willing to buy them outright for the University as long as he could have a hand in shaping the collection. Cromwell never bothered Hanley about a building or anything other than books. Hanley responded by donating in greater amounts than ever.

And not just to the University. Despite protests that business duties and war taxes were eating him up, Hanley initiated book donations to two other institutions: St. Bonaventure College in New York state and the Bradford Public Library in his home town and on whose board he sat. Typical of Hanley, the St. Bonaventure gifts were expedient as well as generous. Books Hanley sent to the University collection which duplicated books in the main collection were returned to him. Although the percentage of these duplicates had slacked off, Hanley needed a second institution to accept the thousands of books that Arizona had to decline. The Roman Catholic college in Olean, New York, had a similar need for the expensive humanities books. One of Cromwell's first tasks was to begin friendly intercourse with the Bonaventure librarian, arranging for the unusual receipt of books.

**F**OR THE REMAINDER of the war years, the Hanley Collection grew at a steady pace. Hanley continued to enrich the collection with special and rare gifts on occasion, but primarily his taste in books during these years were the monographic type necessary for a teaching institution. President Atkinson wrote Hanley in 1943 that use of his collection had greatly increased. Since Congress had lowered the draft age to 18, the University was seeing fewer males. The predominantly female enrollment during these years was, according to Atkinson, "showing an unusually active interest in scholarship,"<sup>26</sup> and making a great deal of use of the drama, dance and art texts of which the Hanley

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Collection was largely composed. Cromwell gained Hanley's ear enough to begin requesting specific books for the collector to find and donate. Heretofore, Hanley had resisted "taking orders" for books, but his experience with the way research libraries operated had increased over the years of his giving. He took several faculty requests and filled a number of others the librarian sent him.

The end of the war allowed Hanley to resume large-scale giving. On July 18, 1945, a gift report was issued by the Library stating that the Hanley Collection totaled 15,213 books. In the next six months, Hanley managed to add 2,432 more volumes, drawing from dealers in Buffalo and Pittsburgh.<sup>27</sup> This degree of giving continued for throughout most of 1947. On August 19, however, Hanley wrote the acting University Librarian that the "nervous and financial fatigue" of giving would force him to stop giving to the University. Indeed, Hanley had accumulated quite a list of beneficiaries. Besides donations of books to St. Bonaventure and the Bradford Public Library, Hanley was giving an autograph collection to Bradford High School, books to the University of Buffalo Library, and art to the Albright Art Gallery, also in New York. His collection to the University had reached 25,000 titles, and it appeared that this would be the end. The acting Librarian, Patricia Paylore, wrote Hanley a cordial note assuring him that the University was grateful for his gift, and that he need not feel guilt at not having given more. She sidetracked his attention with pedestrian matters of framing some Matisse prints he had earlier given the library. It seemed that the Hanley Collection was a closed collection.<sup>28</sup>

Books, however, never quite ceased to arrive. The year 1948 was a slim one for additions to the Hanley Collection, but they did trickle in. By the end of 1948 Hanley gifts to the University had again grown large enough to accumulate six cartons of duplicates to be sent to St. Bonaventure.

Hanley had another reason for slowing his book purchases. In December he married an Egyptian/American exotic dancer he had met in Buffalo named Tullah Innes. Hanley, divorced since 1915 and childless, had clearly allowed his library philanthropy

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to replace a family life. His life with Tullah, a free-spirit extrovert of exceptionally frank lifestyle, is a story distinct from this one.<sup>29</sup> Regardless of some of her propensities, she seems to have renewed her husband's enthusiasm for his past interests. His art collecting flourished, and so did his gifts to the University. Two-thousand more books poured into the Hanley Collection the next year. However, in August of 1949, the donor once again wrote a letter of woe to the Librarian regarding his future giving. This time, Hanley said he was contemplating giving up half his salary from his business, and that his charities would naturally be hurt. Cromwell wrote a note similar to Ms. Paylore's, and the University Library once again counted its loss.

The worry was again premature. Gift reports between June 1950 and 1951 indicate that Hanley gave 1,030 items to the University and about the same the next year. When the new president of the University, Richard A. Harvill, wrote the donor to establish rapport with him, the Hanley Collection stood at 28,811 books. Dr. Harvill seems to have taken the greatest interest in the Hanley Collection of any of the three university presidents with whom Hanley dealt. He reaffirmed the university's appreciation of and commitment to private library donors. When shortly thereafter Frederick Cromwell resigned from the library to accept a position in the United States Department of State, Harvill took the opportunity to appoint a librarian who also would nurture the great library donor. The new librarian, Fleming Bennett, was recruited from the acquisitions department of Columbia University. At Harvill's suggestion, Bennett stopped off on his way west to visit Hanley in Bradford, Pennsylvania.

Bennett, the former acquisition librarian, had a genuine appreciation for the importance of major book donors. His meeting with Hanley was the first of a number the two would make at Hanley's home. Under Bennett's guidance, Hanley reaffirmed a commitment to the University of Arizona, and added the final 10,000 volumes to his collection over the next decade.

If Hanley needed encouragement that the University of Arizona was a good place to be giving a humanities collection, he certainly received it. The present group of fine arts buildings on



Sir Walter Scott: *Life of John Dryden* (1808)

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campus—those for music, art and drama—were all erected under President Harvill's aegis in the 1950s. Bennett was pleased to write Hanley when the Board of Regents approved the funding for the construction of the College of Fine Arts in 1952. Although Bennett had more luck than his predecessors in coaxing Hanley to accept faculty book requests, the donor held firm to his contention that such an allowance would "hamper my own ideas in collection."<sup>30</sup> During these years, Hanley changed his book buying method to become even more personally involved in book selection. In the '30s and '40s, books he selected were mailed directly from the bookshops from which he purchased them. In the '50s, Hanley had everything shipped to his home where could more thoughtfully choose which of the four libraries he was now supporting would get each book. Correspondence during these years is full of apologies from Hanley about his inability to get to the post office to mail the six cartons of books he intended to give to the university that month! The library staff had grown to accept the eccentricities of the collector and accommodated the new procedure rather routinely.

Hanley's zest for acquiring was beginning to diminish, however. The sixty-year-old man was no longer making trips to the West Coast to buy treasures. The boom years of natural gas industry were gone; the collector found himself at times overextended and underenthused. "It is with regret that I feel I must retrench for awhile in the matter of adding the customary number of new titles to my collections at the U. of Arizona, St. Bonaventure U., Buffalo Albright Art School and Carnegie Library of this city," he wrote in 1953. "In spite of the healthy payments I make each month to six book dealers in New York and Buffalo, I find that I still owe them an aggregate of app. twenty-three thousand dollars."<sup>31</sup> He had always bought on time, but the dealers from whom he bought were no longer able to grant him such license. The steady stream of books given from year to year gave way to uneven bursts of philanthropy. In fiscal 1954–55, Hanley donations totaled 673. The next year they practically doubled to 1,109, only to be followed the next by a sum less than the first.

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IN 1958, Hanley relinquished his entire personal book collection by selling it to the University of Texas. Hanley stated publicly that he could no longer afford to insure the essentially-all-paper collection against fire. Undeniable as that is, other collections of Hanley's were drawing more notice than his gifts of books. Hanley had bought very wisely in the art market during the years before and after the war. His collection of works by Cézanne, Gauguin, Monet, and Van Gogh were attracting greater and greater attention by art museums and the press. His collection was featured in private shows in New York, Philadelphia and San Francisco during these years, and Hanley lent to several civic groups for fund-raising purposes as well. The reputation Hanley had as a book collector was superseded by his reputation as an art collector. The University of Arizona ultimately became the recipient of a masterwork by the American artist George Inness because of Hanley's art philanthropy.

Back in Tucson, Fleming Bennett had undertaken to redesign the Hanley bookplate. The old one, created in the thirties for a comparatively small gathering of volumes, no longer reflected the diversity and extent of the 31,000-book collection. Bennett suggested an allegorical design of a "magic cabinet" with embodiments of the various subjects of books that Hanley bought emitting from it. The art collector had better aesthetic judgment than the librarian and overruled the idea, favoring instead a simple modern design featuring Eric Gill Perpetua type.<sup>32</sup>

In 1960, the University celebrated its seventy-fifth anniversary. The occasion was seen as an opportunity to acknowledge special people who had helped contribute to the excellence of the University. Of the many notable people honored that year, Hanley was singled out by the Library to receive top honors. The collector, who had not been to Tucson in twenty years, was presented with the president's special 75th Anniversary Medallion. A portrait of the benefactor was unveiled to hang in the section of the library where his books were housed. President Harvill

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noted that the 34,000-volume Hanley Collection—the largest single gift of any of Hanley's favored institutions—was the cornerstone of the University's humanities collection. Hanley had not simply been a generous friend to the University, but a long-standing one whose gifts spanned two-and-a-half decades. The collector, in the presence of several home town friends and many University well-wishers, spoke of his commitment to education and books. Hanley must have even then known that the limits to his giving and his life were drawing near.

Once again in Pennsylvania, he continued sending the University volumes for his collection. Bennett wrote the collector enthusiastically that plans to split the library into two libraries, a science library and a main library, were underway, a fact which would allow the Hanley books more space in the main collection. Hanley began subscribing the *American Book Publishing Record*, at Bennett's suggestion, in order to keep abreast of the publishing industry. But the energy required personally to select, ship and inventory books for a university collection was declining.

In June of 1962, Hanley wrote a letter intimating the end of his support of the collection. "I recall that, back in 1940, my goal was to give away to several institutions such as the U of Arizona a total of one hundred thousand volumes of importance and permanence but I see now that I will never reach it. . . ." <sup>33</sup>

Just as before when Hanley letters foreshadowed the end of his giving, books continued to arrive. In the next year, 1,500 more books were added to the collection. In October, 1963, Bennett received a brief note from Hanley. In the businessman's candid and spare style, he declared he had sent his last books. His total giving had reached 91,550 volumes and his collection in Arizona, 38,406.

For the next six years, Hanley lived as quietly as life with his second wife would allow. In April, 1969, he died in Bradford, the town in which he had lived his entire life. In Tucson, in the University of Arizona Library, his legacy endures.



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## NOTES

1. *The Bradford Era*, April 4, 1966.
2. When and where Andersen and Hanley met is the subject of conflicting accounts. Andersen's University memorial statement in 1958 stated, "It was not long after becoming acquainted with Dr. Andersen and learning to share his enthusiasm for the fine arts that T. E. Hanley started the T. E. Hanley collection. . . ." Since Hanley was an established book and art collector by the mid 1930s, his appreciation of the fine arts predated his meeting with Andersen. The *Arizona Daily Star* reported the meeting with Andersen three different ways in three different decades. A 1969 obituary of Hanley reported that Hanley stopped in Tucson in 1935 "to inquire if the then dean of the Fine Arts College was the same Arthur Olaf Andersen who had lived in Boston, Mass. It was" (*Arizona Daily Star* April 10, 1969). However, nine years earlier, the *Star* reported that Hanley "was told by a friend about Dean Arthur Olaf Anderson [sic] at the U. of A., and on a trip west he stopped off to see him" (*Arizona Daily Star* May 10, 1960). A 1941 *Star* account has Hanley first arriving in 1936, investigating "the meager collection of books in the art fields and then introduc[ing] himself to Dean A. O. Andersen" (*Arizona Daily Star* May 28, 1941). Andersen had numerous Boston connections. His early schooling was there and his brother, Andreas, taught art at the Cowles Art School in Boston. Hanley was well known for building personal networks throughout his life. It is most probable that Hanley met Andersen as a "friend of a friend" in Tucson.
3. *The Bradford Era*, August 5, 1961. I am indebted to Professor Emeritus Robert Quinn of the Department of Art, University of Arizona, for supplementing information on T. E. Hanley's early association with Dean Andersen.
4. Hanley Collection Correspondence, University of Arizona Special Collections. T. E. Hanley to Fleming Bennett, November 20, 1952. This letter contains a candid account of the early locations of the collections and Hanley's attempt to unite the collection as a unit. Hereafter, correspondence from the Special Collections file is cited: writer/recipient, date. E.g., Hanley/Bennet, November 20, 1952. All correspondence is from the

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Hanley Collection file in the University's Special Collections unless otherwise stated.

5. Carlson/Atkinson, August 29, 1938.

6. Atkinson/Hanley, November 9, 1938; Carlson/Atkinson, January 6, 1939.

7. Hanley/Atkinson, December 27, 1938.

8. Hanley/Carlson, August 30, 1939.

9. Telephone interview conducted by Lawrence Clark Powell and myself with Jake Zeitlin, July 28, 1987. The prominent book and fine print dealer died very shortly after this interview. I am indebted to Dr. Powell for his help.

10. Ibid.

11. Carlton Lake, "Ed the Collector, Jake the Dentist and Beckett: A Tale that Ends in Texas." *New York Times Book Review* September 6, 1987: 2.

12. Carlson/Hanley, September 8, 1939.

13. Hanley/Carlson, September 17, 1939.

14. Today, the building which was the old main library (1925-75) is the Arizona State Museum. The great reading room now houses the Museum's library and retains much of its former feeling of elegance and tradition.

15. Check list of the Hanley Collection, October 31, 1940. The list estimates that 5000 books were received by Hanley before July 1, 1940, with 870 received between August 17 and October 28. Carlson also notes that 881 of the titles represented duplicates.

16. H. T. Lindeberg, *Domestic Architecture of H. T. Lindeberg* (New York: William Helburn, 1940).

17. Hanley/Carlson, March 28, 1942.

18. Hanley/Carlson, January 8, 1941, and Hanley/Carlson, April 6, 1941.

19. Carlson/Hanley, September 16, 1941.

20. Press release, *Arizona Daily Star* May 28, 1941.

21. Donation list, "Books Received From T. E. Hanley, November, 1941."

22. Atkinson/Hanley, March 19, 1942.

23. Hanley/Carlson, February 15, 1942.

24. Gift report, Hanley Collection, March 18, 1942 and September 19, 1942.

25. Carlson/Hanley, July 6, 1942.

26. Atkinson/Hanley, December 11, 1943.

27. Gift reports, July 18, 1945 and February 20, 1946.

28. Hanley/Paylore, August 19, 1947 and March 9, 1948.

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29. Tullah Hanley used her husband's fortune to publish privately several books. *The Strange Triangle of G. B. S.*, (Boston: Bruce Humphries, 1956), is a fictional account of the love lives of George Bernard Shaw, a man in whom T. E. Hanley was greatly interested and many of whose manuscripts he collected. Tullah also issued an explicit account of her life, *The Art of Love & the Love of Art: Tullah Hanley's Autobiography: An Educational Book, According to the Gospel of Tullah* (Blue Earth, MN: Piper, 1975).

30. Hanley/Bennett, October 7, 1952.

31. Hanley/Bennett, January 16, 1953.

32. Hanley/Bennett, October 6, 1955. Hanley suggested that three-quarters of the plate be devoted to his name.

33. Hanley/Bennett, June 5, 1962.



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Frontispiece: portrait of T. E. Hanley by Edward Weston, 1940  
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